NE1321
.F46p
c.2

losa W.S.S.

# CATALOGUE

OF A

REPRESENTATIVE COLLECTION

OF

# JAPANESE COLOR PRINTS

MADE BY

ERNEST FRANCISCO FENOLLOSA

Imperial Japanese Fine Arts Commissioner.

THE PROPERTY OF

MRS. ERNEST F. FENOLLOSA

OF CAMBRIDGE, MASS.

# CATALOGUE

OF A

REPRESENTATIVE COLLECTION

OF

# JAPANESE COLOR PRINTS

MADE BY

ERNEST FRANCISCO FENOLLOSA

Imperial Japanese Fine Arts Commissioner.

THE PROPERTY OF

MRS. ERNEST F. FENOLLOSA

OF CAMBRIDGE, MASS.

William S. and John T.
Spaulding Collection

Shigenaga. 1697-1756 — color woodcuts & prints

Son of Hishikawa Shigenobu - also pupil - probable inventor of hand-colored printings 1714 &c.

Outstanding artist himself, especially about 1735. Was imitated closely by style of Harunobu.

Used color between old & new art. Teacher of Harunobu. Beginning of 50s work reaches high artistic mark. - Prolific. Artist probably to may have invented 2 color prints towards end of the 50s.

Teacher Shigemasa, Komasai, Toyoharu, Harunobu

Kikumaro. Pupil of Utamaro - died 1829.

Shiko. Pupil of Utamaro - Some prints reminder of Hokusai's best period. Shunga almost perfect him to Utamaro.

Kiyoharu. (Kondo Sukegoro) first half 18th Cent. especially active illustrator books, particularly children. - Also represented theatrical scenes.

Kiyonobu II. worked from 30s to middle of 50s - about on middle of 2 color prints. Pupil of Yasunobu. Devoted all his powers to development of 2 color prints. mially representations of actors.

Wangetsudo - pupil Harunobu -

Hishikawa Sukenobu - 1674-1754 produced many illustrated books in style Moronobu. Designs facile invention, great vivacity, excellent composition, lacking only in high sensuousness & delicacy of detail. Especially noted for his scenes from the life & occupations of women

Yamato Yoshinobu, often confused with Harunobu. possibly pupil Shigenaga - worked at two color prints of delicate character towards end of 50s. Possibly same person as The later Komai Yoshinobu.

Tanaka Yasunobu - late pupil of Kiyonobu II - produced color prints about middle of 50s. Hayashi Catalogue claims him to be pupil of Shigenobu - later to have followed Shigenaga & Harunobu.

Toyomasa. worked same time as Harunobu. Shunsho. Toyoharu & Shigemasa - dated about 1770. Pupil of Toyonobu.

Hokusai 1747-1818. Pupil Harunobu. Signed his name as Harunobu. Mentioned as first artist who learned rules of perspective from Dutch.

Kiyotsune (Torii). Betrays everywhere his descent from Kiyonobu by the graceful formation of his figures & by their small hands & feet - also exhibits influence of Harunobu. Color prints & book illustrations. Contemporary of Kiyonaga.

Kiyomasa - Contemporary of Kiyonaga.

Kiyomine } Torii
Kiyomitsu } pupils Kiyonaga - School of actor representation comes to an end after 100 years

Kiyomine began his activity - end 18th Cent. Died about 1840. Worked in style of Toyokuni & Utamaro - at times very elegant, but often lacking in animation of expression.

Yeiri (Rikieisai) pupil of Yeishi - after 1800 came under influence of Hokusai.

Yokio - pupil of Yeishi

MFA

painting of black & white began to be done with artistic care about 1710

production earliest color prints 1743

(Ancient triptych see Tenth Box. "Ki of Ukiyo" p. 25

First illustrated books date about 1660

Japanese wood engraving owed its rise to Moronobu - pre-eminent work 1675-95

Hosa-ye - small narrow prints (Shunsho)

Tan-ye (orange red)

Beni-ye (carmine red)

# CATALOGUE

---

## Okumura Masanobu Lived 1685–1764

1 " " Seldom produced color prints from 1715-35 devoted himself to painting. Opposed to
2 " " wood engraving. Influenced by Sukenobu. Began naturalistic landscape. Highest pinnacle in two Color prints 1743-50 - beauty
3 " " Style a sweet & feminine - full of distinction.
4 " " Rivalry with Kiyonobu II. Pre-eminent & especially graceful female figures. His inclination towards delicacy prepared way for subsequent devel. of Jap. wood-engraving. After invention of 2 color prints (1743) devoted all his powers to its development.

## Torii Kiyonobu or Shotei Lived 1664–1729

5 " " representing actors - Drawing broad, bold, decided -
6 " " calculated to produce its effect from distance - face long
7 " " & oval in shapes - large sheets remarkable for their
8 " " admirable distribution of black spaces - about 1715
9 " " large pictures of actors at height of popularity - &
10 " " though them he became the true founder of popular
11 " " style - later replaced by smaller narrow prints called
12 " " "Hoso-ye" - Beginning colored with orange red (tan-ye)
13 " " about 1715 used carmine red (beni-ye) with which he
14 " " combined violet, blue & brilliant yellow - In second decade
15 " " Indian ink added & covered with bronze varnish. Remained in
16 " " for 2 decades. Gold dust & mica used, called "Kirazuri-ye" at
17 " " this period colored wood-engraving at highest perfection.
at this time hair coiffure became square shaped with long
flat queue. His work especially regarded by despisers of
Ukiyo-ye as sign of degeneration & condemned as vulgar.
Acquaintance with Daijuro led to theatrical designs - especially

Diptych

## Torii Kiyomasu Lived 1679–1763

18 " " brother of Okumura Masanobu &
19 " " Kiyonobu.
Second great master of the school.
As a draughtsman second to Lian considered Kiyonobu - also more productive. His compositions
replete with life & vigor - both black & white & 2 color prints - Diamond pattern first appears in one of his
prints towards 1748. After invention of 2 color printing devoted all his powers to its development.

Diptych

oz
E1321
F46p
n.d.
C.2

Torii Kiyomasu, continued

20 " "
21 " "
22 " "
23 " "
24 " "
25 " "
26 " "
27 " "

Torii Kiyotada About 1720

28 " " Work conspicuous of Kiyomasu's pupils – both good; unlikely
29 " " were as his activity ceased long before his master. Possibly
30 " " were a son of Kiyomasu
31 " "

Okumura Toshinobu About 1730

32 " " son & pupil of Okumura Masanobu. first
died before his master. Early pupil – colored prints & uki-
yoshi in style. – produced two color prints – work very
delicate – no large woodcuts by him known.

Nishimura Shigenobu Worked 1728–1740

33 " " first produced actor prints Torii style; then pictures women in
34 " " Kwaigetsudo style; then founded school of his own. Father of
Shigenaga

Nishimura Mangosaburo 1732

35 " " Either brother or son of Shigenobu.

Ishikawa Toyonobu Lived 1711–1785

36 " " pupil of Shigenaga (Nishimura) – the teacher
of Harunobu.
Hachirōi – personal name
Sluka – trade name.

Continued Masanobu manner in 2 color prints – One of the
first to practice full polychrome printing – chief rival
of Kiyomasu

## Ishikawa Toyonobu, continued

37 " "

38 " " Triptych

## Torii Kiyomitsu Lived 1735–1785

probable year of Kiyomasu.

39 " " use of third block attributed to Kiyomitsu. 50

40 " " best work 1750-70 - no known lacquer colors

41 " " sheets by him. Draughtsmanship bold. Noted for his exceptional

42 " " grace. Softness & finish of his compositions - figures generally

43 " " long with small heads & small figures - First half of 60s both best

44 " " of all other artists - First to give true a permanent place & form

a distinctive characteristic of his work - print ware is strongly

shaded with grey. Another block very white, plays a considerable

part in his rather heavy treatment of colors.

Printed one color over the other - color prints predominate. About 1763 two pure specimens perfectly

pure. Remains chief master of sheet ascendancy of the three color print, which is apt to be somewhat

outdated. No genuine polychrome or white (Beato) prints known by him. Fundamental work of 3 color

prints red (Beni) blue & yellow. Introduction of 3 color prints also brought Katsukawa-shunsho to full

perfection - number of figures rarely to 8 or 10 occasionally. Triptych

## Torii Kiyohiro Worked 1750–1765

45 " " artist of almost equal ability with Kiyomitsu.

46 " " Between 1750-55 follows Kiyomitsu, appealed especially

47 " " color prints. Only 2 or 3 color prints known by him - Delicate

olive grey in two prints.

48 " "

49 " "

50 " "

51 " " Triptych

## Kitao Shigemasa Lived 1739–1819

52 " " pupil of Kaigetsudo (?) Shigemasa - began

53 " " 3 color prints about middle 60s. soon began poly-

54 " " chrome prints & with Kaigetsudo continued one of the

55 " " principal masters of the school. - Kaigetsudo & Shigemasa

56 " " effected Transition from old style to new - One of his

57 " " best draughtsmen among Japanese artists.

Began 1764 with actor prints in three colors - & in 1765

with Kaigetsudo began polychrome [illegible]

| | | | |
|---|---|---|---|
| | Torii Kiyotsune | | About 1771 |
| 58 | " | " | probable pupil Kiyonobu II. Reminds one of Harunobu. |
| | Suzuki Harunobu | | About 1764 |
| 59 | " | " | Pupil of Nishimura Shigenaga. Died 1770 - age 46. |
| 60 | " | " | Was gotten his print in 1765. |
| 61 | " | " | favorite color - dainty apple green & pink deepening |
| 62 | " | " | Inventor print initiated in manner of Hooker - choice of colors. 1765. Primulum and work him. Falling off of style of strength, |
| 63 | " | " | fulness & robustness. Finally established panel prints. Four & |
| 64 | " | " | 3 color prints by him known. - Head of group of artists styles |
| 65 | " | " | Kumadora Kiosen - he also employed that name. Began |
| 66 | " | " | activities as early as the 50's - Last years alone took up painting. |
| 67 | " | " | Chose youth - womanhood & flower as favorite subjects. Seldom |
| 68 | " | " | produced actor prints - added backgrounds. 1768 high |
| 69 | " | " | water marks of activity & began his prints regularly. Towards |
| 70 | " | " | 69 his figures become longer - face from round to oval & nose |
| 71 | " | " | increased in length. Began to use cobalt as base for |
| | | | draperies. & elaborated his landscapes. Kakemonos of |
| | | | especial beauty. See bonsersloh p. 196. Kakemonos finally |
| | | | established, & remained special favorite till end of century. This style |
| | | | activated by perfected by Kiyonaga. Utamaro. Harunobu used at times |
| | | | as many as ten blocks, also famous for subtle harmony of colors, |
| | | | & purity & unimpaired brilliancy & reminds one of the gay and |
| | | | romantic color scheme of the Chinese. |
| | Isoda Koriusai - Shobei | | Worked 1770–1780 |
| 72 | " | " | |
| 73 | " | " | Pupil of Shigenaga |
| 74 | " | " | characteristic of Harunobu, but |
| 75 | " | " | broader & less refined. |
| 76 | " | " | probably pupil Harunobu. Similar in drawing, but absolute |
| 77 | " | " | difference in coloring. At work 1770-80 - then turned to painting |
| 78 | " | " | for 2 years. Work especially identified with delineations of |
| 79 | " | " | women. Remarkable for his deep & most original coloring |
| 80 | " | " | actually, principally in kakemonos - in point of finish |
| 81 | " | " | & perfection of composition regarded as highest achievement in |
| 82 | " | " | their species of print - changes have confirm changes in his |
| 83 | " | " | series - bonsersloh p. 195. Stood height of power 1777. |
| 84 | " | " | about 1787 began to imitate his rival Kiyonaga. - Wasted in |
| | | | use these printing. |

## Isoda Koriusai, continued

85 " "

86 " "

## Ishikawa Toyomasa 1771

Pupil of Toyonobu

87 " "

## Utagawa Toyoharu Lived 1733–1814

also painted

Began worked end of 60s. Pupil Shigemasa. Brother Toyonobu. One of first to learn perspective from Europeans - Rendered crowds with great ability. Master of Toyokuni & Toyokuni

88 " "

89 " "

Ukiyoe Prints early period most. Second style began 1778, but produced little after 1796. Devoted to painting after 1780. Founder of the Utagawa. Borrowed ideas and from Koriusai.

## Kitao Masanobu Lived 1761–1816

90 " "

pupil of Shigemasa also.

91 " "

Live plays more important part than

## Torii Kiyonaga IV. Torii Lived 1742–1815

92 " "

pupil of Kiyomitsu.

93 " "

Ichiki - personal name.

first works 1770-85 - retired 1790

94 " "

Exquisite line & composition & color.

95 " "

Colour Harder increased considerably

96 " "

first to paint the frail beauties of Yoshiwara

97 " "

worked to end of his life.

98 " "

final perfecting of the technique of colour

99 " "

printing

100 " "

Influenced more by Shigemasa than by his teacher, Kiyomitsu. First produced 3 color prints in the old style. In second half of 70s brought his own personal style to full maturity. His figures during the period of his highest powers are absolutely symmetrical, of a healthy roundness & well set up. Regarded as the first real Landscapist of Japan. With the end of the ninth decade came a decline. Vever. p. 124. Towards end of his career turned again to actor prints. Began to retire from the field in the 90s, but continued at work as late as 1801.

101 " "

102 " "

103 " "

Continued on p. 119

## Torii Kiyonaga, continued

104 " "
105 " "
106 " "
107 " "
108 " "
109 " "
110 " "
111 " "
112 " "
113 " "
114 " "
115 " "
116 " "
117 " "
118 " "
119 " "
120 " "
121 " "
122 " "
123 " "
124 " "

## Hosoi Yeishi — Worked 1786–1805

See Von Seidlitz p. 133. 134.

125 " "
126 " "
127 " "
128 " "
129 " "
130 " "
131 " "

used name Chōbunsai.

pupil Torii founder's Yeicun. Began career early 803. Divides his painting 1805 to 1815 + clings to fully perfected towards 1790.

Had uncommon mastery of drawing. Towards 1790 had fully developed his style. His activity unfolded itself almost parallel with that of Shunsen. Offered a faithful varied & animated picture of the times. His mannerism about 1800 reached its extreme point in the elongation of the figures, and the mask-like expressionless character of the faces. Always retained an uncommon mastery of drawing

## Hosoi Yeishi, continued

132 " "
133 " "
134 " "
135 " "
136 " "

## Yeisho — About 1796

137 " — pupil of Yeishi
138 " — active until end of 18th Cent. developed graceful & distinctive decorative talents. Artist's name Chokusai. Principally devoted himself to triptychs.

## Kitao Masayoshi — Lived 1761–1824

139 " " — pupil of Shigemasa. Line plays more important part than color
140 " " — Began work about 1780

## Nagayoshi or Choki — About 1796

141 " — possible pupil of Kiyonaga. – best period about 1790
142 " — Closely approached Utamaro in his Types
143 " — Von Seidlitz p. 155

## Kitagawa Utamaro — Lived 1753–1806

144 " " — Von Seidlitz 137-38 — 1742-1788 — pupil of Torriyama Sekiyen (Toyofusa)
145 " " — best period 1772-89
146 " " — first prints to come to Europe
147 " " — Prime of extreme mannerism lasted from 1795-1805 – at its height about 1800. Was a decadent. The Parisian of his day.
148 " " — Possessed an artistic significance of unusual importance – plays a great part in the development of Japanese art.
149 " " — First productions dat. from 1782, and show him still under the influence of Shunsho. Began career in book illustration in
150 " " — Black & white. Vond. p. 142-146. Called first colorist of
151 " " — his nation.
152 " "

Kitagawa Utamaro, continued

| | | | |
|---|---|---|---|
| 153 | " | " | |
| 154 | " | " | |
| 155 | " | " | |
| 156 | " | " | |
| 157 | " | " | |
| 158 | " | " | |
| 159 | " | " | Diptych |
| 160 | " | " | |
| 161 | " | " | Triptych |
| 162 | " | " | |

Sancho

| | | |
|---|---|---|
| 163 | " | |

Yeisui — Worked 1800–1810

| | | |
|---|---|---|
| 164 | " | pupil of Yeisui. |
| 165 | " | |

Utagawa Toyokuni — Lived 1769–1825

| | | | |
|---|---|---|---|
| 166 | " | " | pupil of Toyoharu. |
| 167 | " | " | began activity about 1795 - continued about 1810 Became Utamaro's greatest rival Commanded a wholly individual & well considered style. Master of Kunisada & Kuniyoshi. Strong & in good taste. |
| 168 | " | " | |
| 169 | " | " | |
| 170 | " | " | |
| 171 | " | " | |
| 172 | " | " | |
| 173 | " | " | |
| 174 | " | " | |
| 175 | " | " | |
| 176 | " | " | |

Utagawa Toyokuni, continued

177 " "
178 " "
179 " "

Goriu

180 "

Toshusai Sharaku Worked 1790–1797

Masterly drawing - realistic caricatures
By profession a performer of the stately & aristocratic No drama
181 " " in the service of Hachisuka, daimyo of Awa. During the period
182 " " 1790-95 he designed a small number of caricature portraits of actors,
183 " " which have great force & distinguishing characters.
Published Tsutaya - died 1797.

Katsushika Hokusai Lived 1760–1849

184 " "
185 " "
186 " "
187 " "
188 " "
189 " "
190 " "
191 " "
192 " "
193 " "
194 " "
195 " "
196 " "
197 " "
198 " "

Kunichika

199 "

| | Ando Hiroshige | Lived 1797–1858 |
|---|---|---|
| 200 | " " | June 18.12 W.S.S. coll { 40 Single 3 triptychs |
| 201 | " " | |
| 202 | " " | pupil of Toyohiro |
| 203 | " " | |
| 204 | " " | |
| 205 | " " | |
| 206 | " " | |
| 207 | " " | |
| 208 | " " | |
| 209 | " " | |
| 210 | " " | |
| 211 | " " | |
| 212 | " " | |
| 213 | " " | |
| 214 | " " | |
| 215 | " " | |
| 216 | " " | |
| 217 | " " | |
| 218 | " " | |
| 219 | " " | |
| 220 | " " | |
| 221 | " " | |
| 222 | " " | |
| 223 | " " | |
| 224 | " " | |
| 225 | " " | |
| 226 | " " | |
| 227 | " " | |
| 228 | " " | |
| 229 | " " | |

Ando Hiroshige, continued

230 " "
231 " "
232 " "

Hiroshige and Kunisada

233 " " "
234 " " "
235 " " "
236 " " "
237 " " "
238 " " "
239 " " "
240 " " "
241 " " "
242 " " "
243 " " "
244 " " "
245 " " "
246 " " "
247 " " "
248 " " "
249 " " "
250 " " "
251 " " "
252 " " "
253 " " "
254 " " "
255 " " "
256 " " "
257 " " "
258 " " "

Hiroshige and Kunisada, continued

259 " " "

260 " " "

Kikugawa Yeizan 1818

261 " " and portrait of Yeiji

262 " " closely attended Utamaro

263 " "

264 " "

265 " "

266 " "

Utagawa Kunisada Lived 1787–1865

(In 1844 signed himself Toyokuni II.)

267 " " portrait of Toyokuni - greatest artist

268 " "

269 " "

270 " "

271 " "

272 " "

273 " "

274 " "

275 " "

276 " "

277 " "

278 " "

279 " "

280 " "

281 " "

282 " "

283 " "

284 " "

Utagawa Kunisada, continued

285 " "
286 " "
287 " "

Utagawa Kuniyoshi — Lived 1800–1861

288 " "
289 " "
290 " "

Worked with Toyokuni & Kuninao
last Series "108 Chinese Heroes"

291 Kunimaro
"

Kuniyasu

292 "
293 "

Keisai Yeisen — Lived 1792–1848

294 " "
295 " "
296 " "
297 " "
298 " "

Studied under Yeiji, pupil of Yeishi.
Chiefly women in style derived from Utamaro
landscape of some value. - collaborated
with Hokusai.

Sadafusa

299 "
300 "

after 1820 Osaka School
One of the chief artists

Marutada

301 "

## SHUNSHO SCHOOL

Katsukawa Shunsho Lived 1725–1792 D. aged 67

302 " " pupil of Miyagawa Shunsui

303 " " first works 1764–80.

304 " " first master of Hokusai

305 " " Diptych

306 " "

307 " "

308 " "

309 " "

310 " "

311 " "

312 " "

313 " "

314 " " Diptych

315 " "

316 " "

317 " "

318 " "

319 " "

320 " "

321 " "

322 " "

323 " "

324 " "

325 " " Diptych

326 " "

327 " "

328 " " Triptych

329 " "

330 " "

331 " "

Katsukawa Shunsho, continued

| | | |
|---|---|---|
| 332 | " | " |
| 333 | " | " |
| 334 | " | " |
| 335 | " | " |
| 336 | " | " |
| 337 | " | " |
| 338 | " | " |
| 339 | " | " |
| 340 | " | " |
| 341 | " | " |
| 342 | " | " |
| 343 | " | " |
| 344 | " | " |
| 345 | " | " |
| 346 | " | " |
| 347 | " | " |
| 348 | " | " |
| 349 | " | " |
| 350 | " | " |

Katsukawa Shunko — Worked 1770–1785, Died 1827

| | | |
|---|---|---|
| 351 | " | " |
| 352 | " | " |
| 353 | " | " |
| 354 | " | " |
| 355 | " | " |
| 356 | " | " |
| 357 | " | " |
| 358 | " | " |
| 359 | " | " |
| 360 | " | " |
| 361 | " | " |
| 362 | " | " |
| 363 | " | " |

pupil of Shunsho - most faithful pupil. his figures became exaggerated towards the end.

## Ippitsusai Buncho — Worked 1771–1796

364 " " Rival of Shunsho, reached culmination beginning 1782. Pupil of Isshikawa Kogyu. Bunchō strove to achieve a soft flow of line
365 " " and delicate colouring. His sheets are perhaps the most
366 " " delicate and gracious of all Japanese art and are distinguished
367 " " both by exceptional sharpness & fineness of drawing, and by a
368 " " harmony & elegance of colour grouping which can scarcely
369 " " be surpassed. The strong effects of black & bricks red
370 " " which appear particularly in the early part of Shunsho's work
371 " " are seldom found in Buncho. - Those colours with great
372 " " care & have generally preserved their full freshness of tint.

## Katsukawa Shunzan — Worked 1779–1793

373 " " Began as pupil of Shunsho
374 " " Pupil of Shunyei
Style of Kiyonaga
Works of prints few
some landscapes

## Koikawa Shuncho — Worked 1782–1797

375 " " pupil of Shunsho. lived till 1821.
376 " " style of Kiyonaga.
377 " " active till end of century. Vol 3. p. 128.
378 " "
379 " "
380 " "
381 " "
382 " "
383 " "
384 " "

## Katsukawa Shunyei — Lived 1767–1819

385 " " pupil of Shunsho
386 " " powerful draughtsman, excelled in pictures
387 " " of battles & similar subjects. Colour is
rather even lighter than Shunsho.

Katsukawa Shunyei, continued

388 " "
389 " "
390 " "
391 " "
392 " "
393 " "

Shunman Worked 1788–1820
(or Kubo Summan)

394 " Pupil of Shigemasa. I Shunsho afterwards. took from Kiyonaga his method of composition & forms, but not entirely at first, due to his influence. Work very unequal best work beginning 1790

Shunjo pupil Shunsho.

395 "
396 "
397 "
398 "
399 "
400 "

Katsukawa Shunsen

401 " " pupil of Shunsho & Shunyei
402 " " active between 1800-20
403 " "

Katsukawa Shuntei

404 " "

## KAKEMONOYE

Koriusai

405 "
406 "
407 "

Toyoharu

408 "

Kiyonaga

409 "

Yeishi

410 "

Kiyoshige Period of Kiyonaga, active 1725-59. Essentially almost exclusively actor prints - Very small kakemonos.

411 "

## TRIPTYCHS

Yeishi

412 "
413 "
414 "

Shuncho

415 "
416 "
417 "

Toyokunis

418 "
419 "
420 "

421 "
422 "
423 "

Yeisho

424 "
425 "
426 "

PENTAPTYCH

Yeishi

427 "
428 "
429 "
430 "
431 "

In Europe wood engraving was invented towards end of 14½ Cent.
See p. 44 von Seidlitz.
Printing with type invented about 1450
True polychrome woodcuts first produced by Gubitz end 18th Cent.

First products of new art often to be the most (Harrisons first polychrome prints in 1765) and that subsequent generations have seldom been able to follow them. Von Seidlitz p. 98.
with adequat. answers.

0 1132 0341577 4
Museum of Fine Arts, Boston